

Google Flow Image-to-Video Workflow

100+ CODES BELOW 📌

Create short AI videos with Gemini Omni 1.1 Flash

109 CAMERA, MOTION & EFFECT CODES

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The 3-step workflow

1

UPLOAD

Add a clean image from your phone, computer, or Flow project.

2

PROMPT

Describe subject action and add one camera or motion code.

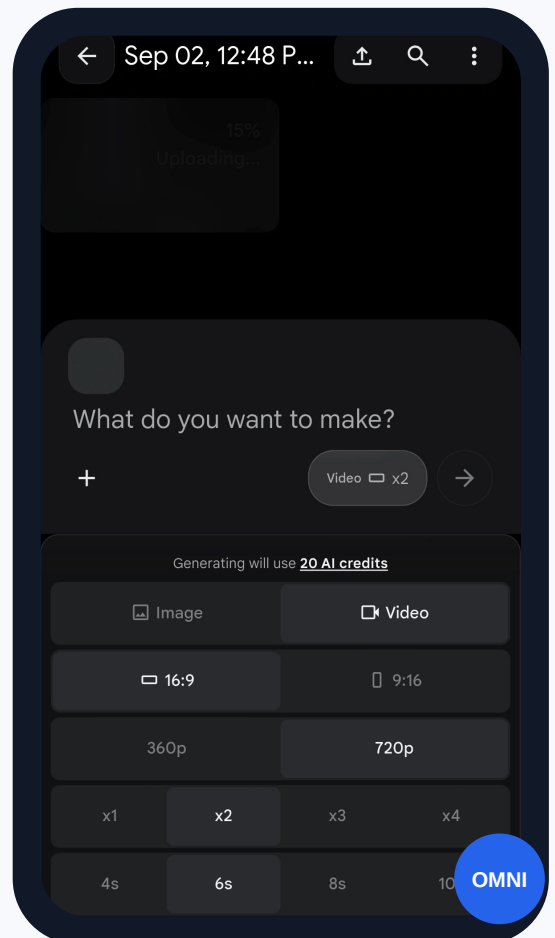
3

GENERATE

Choose Omni 1.1 Flash, set the format, and create the clip.

APP OR WEB

Use the Google Flow app on the go, or the web version for the fullest editing experience.

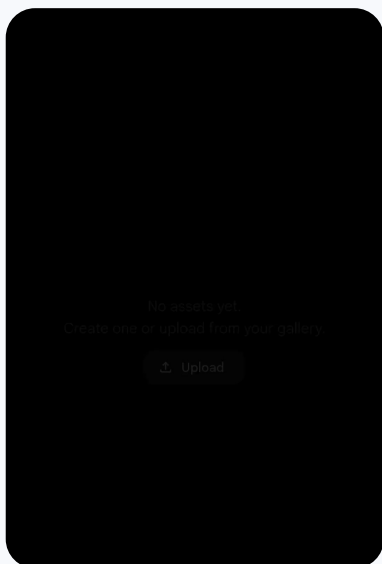


Screenshots extracted from the supplied screen recording

OPEN GOOGLE FLOW - labs.google/fx/tools/flow

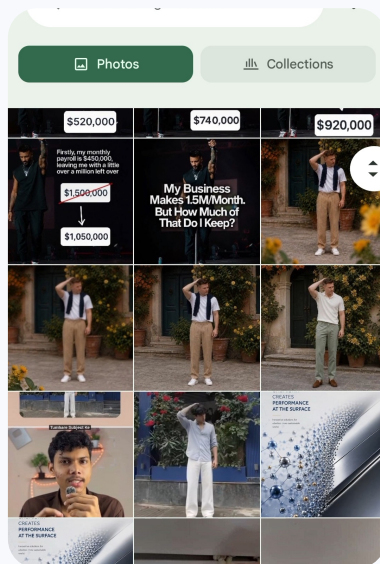
Upload, prompt, generate

Follow the same mobile sequence shown in the supplied recording. The web controls may be arranged slightly differently.



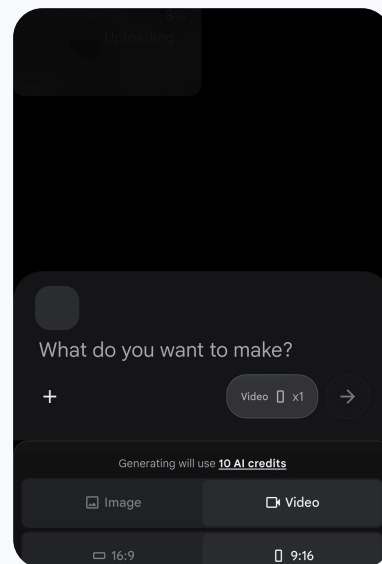
1. Open Flow

Use the Google Flow app or open Flow in a browser.



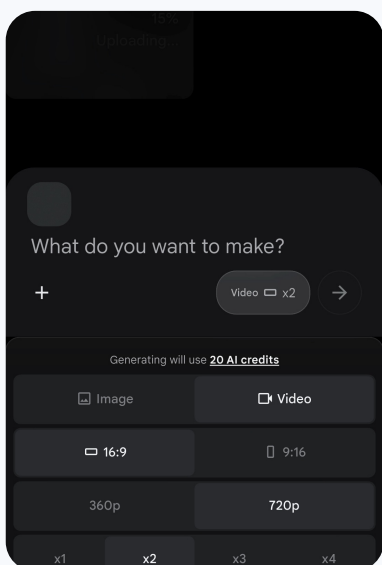
2. Upload image

Tap + or Upload, then select a clear starting image.



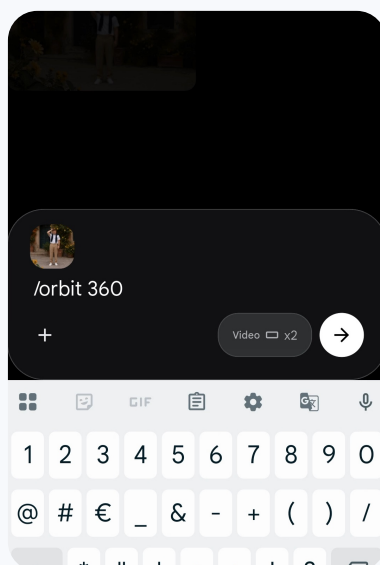
3. Choose Video

Switch to Video and choose 9:16 for vertical social content.



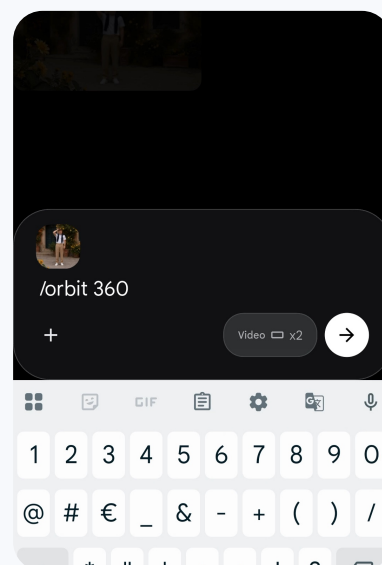
4. Set Omni Flash

Select Omni 1.1 Flash, 720p, 8 seconds, and your output count.



5. Write prompt

Add a motion code, then explain the desired movement in plain language.



6. Generate

Tap the arrow, review the result, and refine one instruction at a time.

Use one clear movement at a time

The slash label is a reusable prompt shortcut, not a hidden or official Flow command. Reliability comes from the plain-language direction that follows it.

COPY-PASTE EXAMPLE

/orbit360. Keep the uploaded person centered and preserve the face, clothing, colors, and location. The camera completes one smooth 360-degree orbit around the person while they remain still. Natural depth, realistic motion, stable body proportions, cinematic light, no warping, no extra people, no text.

Simple prompt formula

- 1 CODE**
Start with one camera, framing, motion, or effect code.
- 2 SUBJECT**
Say what should move - and what must stay unchanged.
- 3 CAMERA**
Describe direction, speed, path, and framing in plain language.
- 4 GUARDRAILS**
Add no warping, no new objects, and preserve identity if needed.

Recommended starting setup

- | | |
|-------------------|----------------------------------|
| MODEL | Gemini Omni 1.1 Flash |
| FORMAT | 9:16 vertical or 16:9 landscape |
| DURATION | 8 seconds for a clean first test |
| RESOLUTION | 720p while testing |
| OUTPUTS | 2 variations when credits allow |

Make the first generation easier to control

- Use a sharp image with one clear subject and visible space around it.
- Ask for one main camera move; avoid stacking five conflicting movements.
- Describe the action even when you use a code - for example, say which way the camera moves.
- If identity changes, strengthen the preservation sentence and reduce the motion intensity.
- Check the active model and credit cost before tapping Generate; availability varies by account and region.

Tip: Web Flow currently offers the fullest editing experience; the app is convenient for creating on the go.

Your requested codes

Put a code at the beginning of your prompt, then explain the move in plain language.

1 /zoom

Changes lens magnification to reframe the subject without moving the camera.

2 /zoomout

Pulls the view wider so more of the setting becomes visible.

3 /zoomin

Pushes the view tighter so the subject fills more of the frame.

4 /dolly

Physically moves the camera through the scene for natural depth and parallax.

5 /dollyin

Moves the camera closer to the subject for a stronger, more intimate view.

6 /dollyout

Moves the camera away to reveal context and make the subject feel smaller.

7 /orbit

Arcs the camera around the subject while keeping it as the visual anchor.

8 /orbit360

Circles the subject through a complete 360-degree camera move.

9 /pan

Rotates the camera horizontally to scan left or right across the scene.

10 /tilt

Rotates the camera vertically to look upward or downward.

11 /truck

Slides the camera sideways while keeping its viewing direction consistent.

12 /pedestal

Raises or lowers the whole camera without tilting the lens.

13 /crane

Sweeps the camera vertically through a broad, cinematic path.

14 /drone

Creates a smooth airborne shot with an elevated perspective.

15 /dronefly

Flies the camera over, past, or through the environment.

16 /droneorbit

Performs a wide aerial circle around the subject or location.

17 /aerial

Shows the scene from high above as a large-scale establishing view.

Requested codes continued

Put a code at the beginning of your prompt, then explain the move in plain language.

18 /fpv

Moves through the scene as an immersive, fast first-person flight.

19 /fpvdrone

Uses agile first-person drone motion through tight spaces and turns.

20 /tracking

Matches the subject's movement so it stays framed while traveling.

21 /follow

Trails behind or beside the moving subject as it advances.

22 /handheld

Adds small organic camera movements for a human, documentary feel.

23 /steadicam

Glides smoothly with the subject while keeping walking motion controlled.

24 /slowmo

Slows the action to emphasize detail, impact, or emotion.

25 /timelapse

Compresses a long event so changes happen quickly on screen.

26 /hyperlapse

Combines time compression with substantial camera travel through space.

27 /speedramp

Shifts between slow and fast motion during the same shot.

28 /motionblur

Adds directional blur to communicate speed and rapid movement.

29 /shakycam

Adds forceful instability to create tension, urgency, or chaos.

30 /pov

Shows the scene from the viewpoint of a person, object, or creature.

31 /firstperson

Places the viewer inside the character's direct visual perspective.

32 /thirdperson

Shows the character externally while the camera observes nearby.

33 /closeup

Frames the face, product, or detail tightly for emphasis.

Requested codes continued

Put a code at the beginning of your prompt, then explain the move in plain language.

34 /wide

Uses a broad frame that shows the subject and surrounding environment.

35 /macro

Reveals extremely small textures and details at close range.

36 /rackfocus

Snaps focus from one depth plane to another within the shot.

37 /focuspull

Gradually shifts sharp focus between foreground and background subjects.

38 /whip

Moves the camera in a sudden swish with strong directional blur.

39 /whip-pan

Executes an extremely fast horizontal pan, often useful for transitions.

40 /spin

Spins the camera rapidly for energetic circular motion.

41 /rotation

Rotates the frame around its viewing axis in a controlled roll.

42 /bullet-time

Makes action appear frozen or ultra-slow while the camera moves around it.

43 /freeze

Stops visible motion on a chosen instant for dramatic emphasis.

44 /loop

Ends the shot so it can flow seamlessly back into its beginning.

45 /reverse

Plays the action backward, returning objects or motion to an earlier state.

46 /morph

Smoothly transforms one subject, object, or scene into another.

47 /transition

Creates a deliberate visual change from one shot or state to another.

48 /glitch

Adds digital distortion, signal breaks, and electronic artifacts.

49 /cinematic

Applies polished film lighting, composition, depth, and controlled motion.

60 additional filmmaking codes

Put a code at the beginning of your prompt, then explain the move in plain language.

50 /push in

Moves closer with a deliberate forward camera move that builds attention.

51 /pull back

Retreats from the subject to reveal a wider environment or new context.

52 /snap zoom

Jumps rapidly to a tighter or wider focal length for sudden emphasis.

53 /crash zoom

Performs an aggressive high-speed zoom toward a key detail.

54 /vertigo effect

Dollies and zooms in opposite directions so perspective visibly warps.

55 /dolly zoom

Keeps subject size similar while the background stretches or compresses.

56 /arc left

Moves in a curved path around the subject toward the left.

57 /arc right

Moves in a curved path around the subject toward the right.

58 /pan left

Turns the camera smoothly toward the left side of the scene.

59 /pan right

Turns the camera smoothly toward the right side of the scene.

60 /tilt up

Tilts from a lower area upward to reveal height or a new subject.

61 /tilt down

Tilts from a higher area downward to reveal the ground or a detail.

62 /truck left

Slides the camera laterally to the left while maintaining its angle.

63 /truck right

Slides the camera laterally to the right while maintaining its angle.

64 /pedestal up

Raises the entire camera vertically without changing its tilt.

Additional codes continued

Put a code at the beginning of your prompt, then explain the move in plain language.

65 /pedestal down

Lowers the entire camera vertically without changing its tilt.

66 /crane up

Sweeps upward in a large, graceful reveal of the scene.

67 /crane down

Descends from a high view toward the subject or ground.

68 /boom shot

Moves the camera vertically on a boom for controlled height changes.

69 /jib shot

Creates a smooth rising, falling, or arcing move on a short crane.

70 /overhead

Places the camera directly above the action looking straight down.

71 /top down

Presents the scene as a flat overhead composition from above.

72 /low angle

Looks upward from below, making the subject feel powerful or imposing.

73 /high angle

Looks downward from above, making the subject feel smaller or exposed.

74 /dutch angle

Tilts the horizon diagonally to create imbalance or tension.

75 /worms eye

Views the subject from ground level with an extreme upward angle.

76 /birds eye

Shows the scene from a very high viewpoint with map-like clarity.

77 /over shoulder

Frames past one person's shoulder toward another subject.

78 /insert shot

Cuts close to an important object, hand movement, or story detail.

79 /establishing shot

Introduces the full location and spatial context before closer action.

Additional codes continued

Put a code at the beginning of your prompt, then explain the move in plain language.

80 /medium shot

Frames the subject around the waist or chest for balanced context.

81 /full shot

Shows the subject's full body from head to toe.

82 /extreme closeup

Fills the frame with one tiny feature such as an eye or button.

83 /ultra wide

Expands the field of view for dramatic space and strong perspective.

84 /telephoto

Compresses distance and isolates the subject with a narrow field of view.

85 /fisheye

Creates an extremely wide, curved perspective with visible edge distortion.

86 /anamorphic

Adds a widescreen film look with horizontal flare and oval bokeh.

87 /deep focus

Keeps foreground, middle ground, and background visibly sharp.

88 /shallow focus

Keeps the subject sharp while the background falls softly out of focus.

89 /soft focus

Gives highlights and edges a gentle, dreamy diffusion.

90 /focus shift

Redirects attention by moving sharpness from one subject to another.

91 /parallax

Moves camera layers at different speeds to create convincing spatial depth.

92 /foreground reveal

Moves past a close foreground object to uncover the main subject.

93 /wipe reveal

Lets an object cross the frame and uncover the next view behind it.

94 /occlusion reveal

Hides the subject briefly behind an object, then reveals it through motion.

Additional codes continued

Put a code at the beginning of your prompt, then explain the move in plain language.

95 /speed zoom

Combines a fast focal change with energetic pacing and blur.

96 /whip tilt

Tilts vertically at high speed to create a blurred upward or downward transition.

97 /roll

Rolls the camera around the lens axis so the horizon rotates.

98 /spiral orbit

Circles the subject while rising or falling in a spiral path.

99 /crab move

Travels sideways parallel to the subject, keeping a consistent distance.

100 /slider move

Glides a short distance along a straight track for subtle parallax.

101 /gimbal follow

Follows the subject with smooth stabilized motion through the scene.

102 /bodycam

Simulates a camera attached to a moving person's chest or body.

103 /helmet cam

Shows an action-focused viewpoint fixed to the wearer's head.

104 /dashcam

Uses a fixed forward-facing view from inside or on a vehicle.

105 /locked off

Keeps the camera completely fixed while action happens inside the frame.

106 /static shot

Uses an unmoving composition with no pan, tilt, zoom, or travel.

107 /one take

Presents the action as one continuous shot without visible cuts.

108 /match cut

Transitions by matching similar shapes, motion, or composition across shots.

109 /cross dissolve

Blends one shot gradually into the next with a soft overlap.

Quick reference and official links

Google changes model names, credit costs, and feature availability. Check the active model settings before every generation.

The reliable workflow

1. Open Google Flow in the app or at labs.google/fx/tools/flow.
2. Upload a clean image and select Video.
3. Choose Gemini Omni 1.1 Flash and set aspect ratio, length, resolution, and outputs.
4. Start with one slash code, describe the movement, and state what must stay unchanged.
5. Generate, review, and change one instruction at a time for the next version.

Official links

Open Google Flow

<https://labs.google/fx/tools/flow>

Google Flow: create videos

<https://support.google.com/flow/answer/16353334?hl=en>

Flow models and supported features

<https://support.google.com/flow/answer/16352836?hl=en>

Gemini Omni Flash model documentation

<https://ai.google.dev/gemini-api/docs/models/gemini-omni-flash?hl=en>

Important

These codes use standard filmmaking language to help the model understand your intent. They are reusable prompt shortcuts, not guaranteed official commands.

Prepared September 2026. Screenshots are from the supplied mobile screen recording.